



FASHION INTERNATIONAL

NEWS AND VIEWS OF THE INTERNATIONAL FASHION WORLD

MAY 1988

FALL '88: NEW YORK COLLECTION

COLORS: SPRING/SUMMER '89

Colors for Spring/Summer '89 are brighter, cleaner and clearer.

Midtones: These shades are whitened and intense. They are being produced in cotton, rayon and blends for early delivery to volume, missy, junior and active sportswear markets. The colors: Blush Coral, Cyclamen, Tender Mint, Blue Bonnet, Seafoam, Hibiscus, Turquoise, Lemon, Orange Fizz and Apple Green.

Pales: Frosted, crystal washes of color that are ideal for airy transparent fabrics, pretty florals, cotton knits and cotton/silk blends. The colors: White, Whisper Blue, Lemon Ice, Aqua Tint, Shell Pink, Banana, Willow, Peach and Cream.

Neutrals: Sophisticated neutrals for classic and career suitings, yarn dye patterns (often madras plaids), or soft fluid dressy clothes. The colors: Peanut, Tiger Lily, Ecru, Wisteria, Straw, Sweet Pea, Lavender, Sand, Sachet Lilac, Mocha and Key Lime.

Darks: Brightened darks that contrast with white, ecru, or natural shades will be prevalent for mid-summer, transitional, career or casual dressing. The colors: Magenta, Old Gold, Scarlet, Skipper Navy, Purple, Rose Wine, Charcoal Grey, Spice Brown, Sage Green and Indigo.

Brights: Intense colors that are perfect for casual cottons, knits and stretch fabrics. They are important for activewear and young evening dressing, while mixing brilliantly in prints. The colors: Jade Green, Parma, Violet, Cobalt Blue, Emerald, Sun Yellow, Electric Blue, Summer Squash, Vibrant Red, Hot Orange, American Beauty.

DEFINING FALL '88

Length follows no rules; it is a matter of proportion. Skirts may fall above, at, or below the knee-- balance is what counts. CAROLYNE ROEHM's black chemise begins with bold shoulders and sleeves, skims the hips, then sharply narrows at an above-the-knee hemline. DONNA KARAN's contour cardigan keeps the narrow line on a long contoured skirt.

Options on pants prevail. Jumpsuits are the newest way to wear them. MICHAEL KORS' grey chalk-striped version has no buttons or complications to interrupt a clean crew neck and sleeveless design, simply finished with a white shirt. BILL BLASS achieves his tailored look in brown/white houndstooth neatly trimmed with a double row of buttons. After dark, MICHAEL KORS' strapless and slip-top variations bare the shoulders; while the GEOFFREY BEENE bibbed version (front & back) flashes a revealing glimpse of bare sides.

Pantsuits return, but in updated versions. There is nothing mannish about CAROLINA HERRERA's grey/cognac checked suit, the side-buttoned jacket is finished with a whimsical stand-up ruffle. And-- there is nothing predictable about a grey chalk-striped variation from MARY ANN RESTIVO, wide pants fall from a snug high-rise waist and a nipped jacket complements the look. Pantskirts reappear, but soft fullness blurs the line and look for day and evening. GLORIA SACHS wraps her cashmere pantskirt with matching cummerbund.

Basic color is not simply black, but poison green, day-glo pink and chrome yellow. Black is often the foil that sets it off; and coats prove the point. Roomy cuts and exaggerated shapes reve-up color impact. CAROLINA HERRERA's swing coat stands out in emerald boucle; CALVIN KLEIN's pea jacket in turquoise; and DONNA KARAN's duffle in vibrant violet. Even the most lady-like raised-waist version from OSCAR DE LA RENTA flashes in day-glo orange, green and fuchsia. Unrestrained color combinations catch the eye: ANNE KLEIN's crew neck coat in Kelly, paired with a poison green jacket and black skirt. MICHAEL KORS' tomato blazer and skirt toned up by a Bordeaux mock turtleneck. GEOFFREY BEENE complements a red lace tee and pants with a magenta leather bolero. Monochromatic looks surprise when the color of SHAMASK's simple double-breasted suit is chartreuse; and DONNA KARAN's skirt/jacket ensemble glows in head-to-toe amethyst.

Jackets look newest in contoured mid-hip cuts with collarless, curved necklines and five or six contrasting buttons. Gold knots set off RALPH LAUREN's nontraditional collarless jacket in Black Watch plaid.

Fashion still follows the curves, but not with control or restraints. Nipped jackets, high-rise pants or skirts follow form. Curved or variations of the portrait neckline, like DIANE PERNET's designs, reveal shoulders and collarbone while some décolletés dip to emphasize the bosom.

Defining Fall '88



MARC JACOBS



ADRIENNE VITTADINI

ISAAC MIZRAHI



CARMELO POMODORO



STEPHEN SPROUSE

Defining Fall '88



OSCAR DE LA RENTA



DONNA KARAN



CALVIN KLEIN

Glamour is a matter of understatement. The white or ivory shirt sands alone for evening: ANNE KLEIN embellishes it with gold boullion and embroidery, GIORGIO DI SANT'ANGELO with the richest cotton lace. Tails finish DONNA KARAN'S sleek tuxedo dress and CALVIN KLEIN's yellow woolen evening skirt.

FOCUSING IN ON NEW YORK'S YOUNG DESIGNERS

Although many collections run the gamut and follow the swing toward conservatism, a number of "young" designers stand out. By offering variety with their whimsical touches, they deliver the classics, but stay true to their innovative design talent.

The newest star creating excitement: ISAAC MIZRAHI. With his first formal fashion show, Mr. Mizrahi has caused quite a stir. In a season where color and shape are important, his designs incorporate both individuality and sophistication. Natural fabrications in wool, cotton, silk, satin and occasionally Lycra are sculpted into playful jumpers, jumpsuits and "pull-ons with feeties." Colors range from brilliant brights, such as bazooka pink, orange-orange and apple green to serene shades of navy, camel, clay and charcoal. His designs are as diverse as his palette: the "sweet pea jumpsuit" has a high waist and full pants, while his stretch wool crepe column dress is close to the body.

CARMELO POMODORO dedicates the spirit of his collection to Audrey Hepburn. Also favoring the empire silhouette, Mr. Pomodoro updates the look with modern appeal. Fabrics are lush in wool, silk, satin, leather and some stretch combinations. Colors are sensual in sea green, aubergine, vicuna, melon, topaz, crimson, cobalt and graphite. One of his newest designs is the stretch wool crepe "Ingenuer Jumper" with low empire scoop and silk crepe, flare-back blouse. Ranging from school girl to sophisticate, the coatdress and jumpsuit in banker's grey stretch wool crepe are perfect for the office. In addition, his trapeze shapes look fabulous in the wool melton and leather swing coats.

At 25, MARC JACOBS begins his fourth year in the business and concentrates on a concise, more focused collection. His youthful enthusiasm comes through in vibrant hues of purple, green and fuchsia-- wool suits for day; and classic subdued pieces in navy, black and white, silk crepe. Skirt lengths remain high in princess shaped swing dresses and geometric minis; while pants stop at mid-calf, cut full and paired with long, double-breasted jackets. Sequins look new on black and white checked suits, but his newest inspiration, Amish quilts, accounts for the star-like appliques on jackets.

STEPHEN SPROUSE has grown up since he began in 1983. Still influenced by the 60's, he offers more refined, tailored pieces as well as his radical trademarks. Colors range from mellow browns, greys, and peaches to blinding yellows, greens and pinks. With military twills, tweeds and double-faced wool, he designs classic looks such as a brown double-breasted suit with a short pencil skirt. While leather, satin, sequins and velvet dominate wilder styles, an exclusive Keith Haring print (squiggly lines in neon colors) appears on mini dresses and fingertip toppers.

FALL '88 BRIDGE

What makes it new? As with the "designer" collections, shape and proportion-- both play key roles in the season's alternatives. Everyone's tired of the length controversy; customers want choice and designers gladly give them options. Silhouettes stay clean, focusing on the waist, while color becomes richer in brighter hues and vegetable tones. Fabrics complement the designs in body-conscious wool and cotton-- jersey, gabardine, merino, twill and double-knit weights. Silk, rayon and Lycra are used for lighter blends.

Pants are back in more ways than one, but the classic trouser is still a favorite: DANNY NOBLE calls it a "man's pant", with full straight legs, tabbed in back and cuffed at bottom, in rayon/wool tweed. For the modern approach, his high-waisted pant has tapered and cuffed legs, in gray, pin-stripe rayon. Slim pants are still seen, but not as skin-tight as the old "leggings"-- a black and white floral on grey heather jersey, by ADRIENNE VITTADINI SPORT. The jodphur comes back with LIZ CLAIBORNE's all-in-one waist in rayon/wool tweed; or 100% grey cotton by RALPH LAUREN ROUGHWEAR. For evening, ST. GILLIAN SPORTSWEAR goes out on the town, with a high-rise pleated pant in 4-ply silk crepe or doubleknit, pleated cummerbund pant, both in black. ELEANOR P. BRENNER takes the pant leg into full swing with a silk georgette circle pant, very wide and easy, resembling a skirt.

Skirts: the slim pencil leads the way, generally stopping just above the knee. ANNE KLEIN II's wool/Lycra knit is in raven black, just below mid-thigh. Longer versions evolve into split-skirts, like the full-legged pieces in twill or suede; or a "pant-skirt", one leg being a pant then draping behind and around the other, forming a skirt, both at ankle length. Below the knee promotes fuller shapes: such as the high-waisted, flared skirt in a cotton/Lycra provencal print by ADRIENNE VITTADINI; or a 32-inch, 8-wale corduroy at LIZSPORT, in shades of forest and cocoa. Long can also mean slim, as with TAHARI's empire princess skirt, in solid jewel-colored wool (with matching tasseled bolero) or silk gabardine pegged skirt, both at 30-inches.

Jackets: crop is still very hot and boleros remain strong; both are featured in most collections-- as well as another "short" favorite, the spencer. TAHARI shows a shawl-collared bolero (minus the tassels) and windowpane spencer, in wool gabardine. The alternative comes in long, figure-flattering jackets, generally stopping at fingertip length. CATHY HARDWICK's fitted, double-breasted blazer is in rayon/wool; a stand-up collar, single-button jacket, also close to the body, is in charcoal heather jersey. Long lapels or V-neck jackets grow in popularity-- a seamed, peplum "skating jacket" is in indigo washed denim at PERRY ELLIS AMERICA; and leather piping trims a tapered, V-neck in wool gabardine, at EPB EASY by ELEANOR P. BRENNER.

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